

Prolific 40-year Career

Harold Town Retrospective at AGO

HAROLD TOWN BURST UPON THE TORONTO ART SCENE during the late 1950s as the strongest and most controversial member of the Painters 11. Three decades later his astonishingly prolific and intensely individualistic artistic production is brought into focus by the exhibition, *Harold Town: A Retrospective*, Zacks Galleries; May 16 - July 6; Organized and circulated by the Art Gallery of Ontario; Assisted by McClelland and Stewart, and The Canada Council.

BY DAVID BURNETT

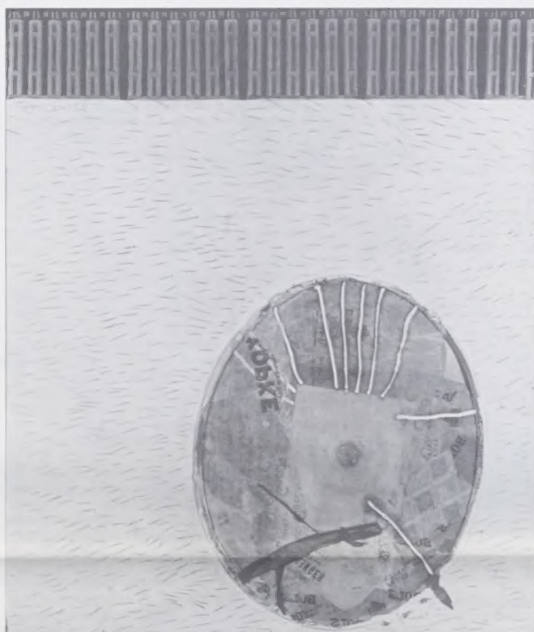
For some people biography must be preceded by autobiography. Harold Town is such a person. There is nothing anyone could reconstruct from interviews and documentation that would come close to the tone and wit and texture of detail with which he would fill a book he wrote himself.

Yet the essential and objective point of transformation exists in his work, in the paintings and drawings, prints and collages he has made for more than 40 years. Their character is infused with that tone and wit and texture, just as their surfaces are formed by a touch as sure and unique as a fingerprint. In his rigorous pursuit of independence, the relationship of art and expression in the work is completely personal. Equally, however, it insists that whatever has been of value in the art of other times and other places bears, both as a credit and a responsibility, on the art made in this place and at this time.

The predominant temper of modernism since the 1960s has shrunk from the exceptional, valuing only incremental change. . . . Town has always sought the exceptional, in his own work and in his expectations of others. This is not a wish to be the exception that proves the rule, but rather the assertion that the only challenge is the extraordinary. The series of *Enigma*



Harold Town (Canadian, b. 1924), *Great Seal No. 1*, 1961; oil and lucite on canvas, 186.7 x 209.6 cm. Art Gallery of Ontario, Purchase, Corporations' Subscription Endowment, 1962.



Harold Town (Canadian, b. 1924), *Odd Wheel Our*, 1958; collage, 143.5 x 121.9 cm. Collection of the artist.

drawings of the 1960s, for instance, arose directly out of his frustrating recognition of a figure he was drawing as one he had done before. Hating to repeat himself is not some manta of self-ascribed virtuosity, but the rigorous self-criticism of an artist who imposes every challenge first on himself. The resulting series of drawings angrily exposes not simply the naturalness of human weakness but the perversion of power in the hands of moral and self-seeking mediocrity. On another level, in his *Tyranny of the Corner* series, he painted his rejection of the platitudes that sought to standardize the enterprise of painting. By this series of work he insisted that the activity of painting was not just symbolic of the activity of painting but an analogue for the complexity of human relations between freedom and order. . . .

Criticism of Town's work has often fastened on to his shifts of "manners," and on to the fact that he has

not encouraged a school of followers. Both complaints are tokens of a poverty of adventure and an inability to take the broad view that criticism properly demands. The challenge of art is the challenge of looking in order to think, not in order to confirm what is already known. Stability, equated with the median, resists whatever and whomever is exceptional. Canadian reticence, at least toward its own heroes, is so well recorded as to be an article of national faith. Americans refuse to accept this of themselves, and the British assume the world's acceptance of their heroes and heroines. In Canada there is an assumption that to excel in one field may lead to arrogance, while to excel in several is a constitutional weakness. That Town has been a media personality, quoted and quotable, photographed and photogenic, has come to mean that the

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Harold Barling Town, was born in Toronto in 1924. He was educated at Western Technical School, and at the Ontario College of Art, and first emerged as a skilful illustrator on the pages of *Maclean's* magazine. In 1954 he had his first one-man show at the Picture Loan Society in Toronto. Town established his reputation as one of the strongest figures of the radical Painters Eleven, a group of Toronto painters who exhibited together between 1954 and 1960, and who collectively attacked the conservative attitudes that persisted toward the arts in Ontario at the time. He has exhibited widely in Canada, the United States, and Europe, including such major international exhibitions as the Venice Biennale and Documenta. Town's outspoken, determined individuality, his technical prowess, and the exceptional diversity of his work set him aside from the mainstream of recent Canadian art. A highly prolific artist, Harold Town continues to live and work in Toronto.

Photo: John Reeves, Toronto

Old Master Drawings

The Rediscovered Bowdoin Collection

IN 1729 ON A PASSAGE FROM ENGLAND TO THE COLONIES, a fine selection of European drawings arrived in Boston harbour, and eventually found its way into the library of Bowdoin College and oblivion. *Old Master Drawings at Bowdoin College*; May 17 - June 29; Organized and circulated by the Bowdoin College Museum of Art.

BY BRENDA RIX

When two students discovered an old box of drawings in the library of Bowdoin College, Brunswick, Maine, in 1880, the works had been languishing there unnoticed for 70 years. One of the young men recognized the importance of the find and prepared a listing of the 142 sheets, which he passed along in 1881 to Professor Henry Johnson, the newly appointed Curator of Art Collections at the college. Johnson learned that "art, books and scientific materials," along with two folios of drawings originally valued at \$7.75, had been bequeathed in 1811 to the college by James Bow-



Peter Paul Rubens (Flemish, 1577-1640), *The Death of Dido*; pen and brown ink, 9.5 x 11.4 cm. Bowdoin College Museum of Art, Bequest of Mrs. Helen Johnson Chase.

doin III [1752-1811], making this the oldest public collection of drawings in the United States. It is now almost certain that James Bowdoin acquired the works from the colonial portrait painter, John Smibert, who settled in Boston in 1729, giving the works the additional distinction of being the first European drawings to arrive in North America.

Today the Bowdoin College collection numbers approximately 325 drawings and is made up primarily of the Italian and Netherlandish (Dutch and Flemish) schools, with a lesser proportion of French sheets. Until the time of this exhibition the collection had been largely unpublished, many attribution problems had not been sorted out, and most of the drawings had never been exhibited outside the state of Maine. *Old Master Drawings at Bowdoin College* has been organized by David Becker, Assistant Curator of Prints, Drawings, and Photographs at the Boston Museum of

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The Pope Sends His Best

As the closing of the spectacular exhibition *Vatican Splendour: Masterpieces of Baroque Art*, on view at the National Gallery in Ottawa, draws near, preparations are switching into high gear at the AGO in anticipation of the October 3 opening of this magnificent exhibition in Toronto.

Since last July a special exhibition coordination committee, comprised of staff members from all of the major areas of the Gallery, have been sharing information and pooling resources in order to deal cohesively with this complex exhibition.

A great part of this preparatory work has involved the coordination of ticket sales, which, due to the expected large crowds, will be offered on a staggered admission basis. Before tickets become available for the general public, AGO Members will have the opportunity to reserve their preferred viewing time in advance. Please consult page 6 of AGO News for detailed ticketing information and ordering instructions.

AGO News (AN) talked to Karen Finlay, (KF) AGO's Assistant Curator, Exhibitions, and coordinator of *Vatican Splendour* at the AGO, about what Toronto audiences might expect from the installation of the exhibition at the AGO.

AN: Karen, how different is this exhibition from the highly publicized *The Vatican Collections: The Papacy and Art* exhibition, which travelled the United States three years ago?



Alitalia unloading treasures for the *Vatican Splendour* exhibition, now at the National Gallery in Ottawa.

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credit gained in those areas must be debited elsewhere. That his work through the 1970s, in particular the *Snaps, Parks, and Toy Horses*, has not received the critical attention it demands is symptomatic more of a pervasive malaise than of an objective weighing of artistic merits.

The issue is not, however, simply a contrast between artist and public personality. Rather there are three aspects of a single force; the public personality is certainly one of them, but so is the sense of *making public*, and the *making public* arises from the intense and reclusive-like existence of working. Town has not shrunk from stating his opinions – and they are never equivocal – nor has he failed to 'put up' what has been vital in his art and his writing he has set in the public arena. If he criticizes art that he sees around him, his own work is there to be seen in exhibition; if he criticizes the writing of others, his own writing is there to be read, in articles and, above all, in the books he has written....

In some essential ways the attempt to write a biography of Harold Town is rendered irrelevant by the very character of those contrasts among the public face, the making public, and the reclusive, painstaking compulsion to work. The point to be made by writing, rather than by only looking, is to approach the work as a whole, not as a series of disconnected moves – for they are not disconnected – nor as an attempt to read the standardizations of recent art history into his work. Rather the demands of writing are in seeking the unity behind the moves by approaching the work: facing it, not avoiding it, thinking about it, not indulging in pseudo-scientific psychologizing. We must look from the work into history, not the other way around. Rather than starting with a belief that Canadian art history should be written from the viewpoint of how individual artists match up to standards – invariably drawn from elsewhere – why not begin with the exceptional artist as an exception, and show how the exceptional can change our assumptions?

– Extracted from the Introduction of *Town*, a forthcoming book from McClelland and Stewart Limited.

David Burnett is guest curator of the exhibition.

Harold Town: A Retrospective
Sam and Ayala Zacks Wing, May 16 – July 6

KF: Very different. *Vatican Splendour* is a much more focussed exhibition, dealing exclusively with 17th-century material. While the US exhibition was larger, it was also covering hundreds of years of Papal collecting, from antiquity and the dawn of Christianity to modern times.

AN: Why is the special focus on the 17th century?

KF: In the history of the Roman Catholic Church this is not just any other century. The 17th century was the high point of papal patronage of the arts in Rome. Because of the revitalization of the Catholic Church following the breaking away of Protestantism in the previous century, and the process of self-examination and restructuring that followed, the Roman Catholic Church emerged by 1600 with new strength, and embarked on an ambitious program of building and rebuilding in Rome, in both a philosophical and physical sense. This new religious attitude found perfect expression in the grand, dramatic, and emotionally charged art of the time, and particularly in the art of Bernini, Ludovico Carracci, Domenichino, Sacchi, just to mention a few of the great artists whose work is included in the exhibition.

AN: Was the fact that the National Gallery of Canada has several important baroque works in its collection instrumental in securing the exhibition?

KF: Certainly, this link with our national collection has been a key factor in the negotiations of Joseph Martin, Director of the National Gallery, with Vatican officials, both in the selection of works for the exhibition, as well as in sparking interest in a special exhibition in Canada. And of course, Pope John Paul's tremendously successful Canadian tour was also a favourable influence. Only eight of the objects from the Vatican Collections in this exhibition have been seen in North America before, and none in Canada.

AN: I understand that the AGO has been actively involved in many aspects of the organization surrounding *Vatican Splendour*.

KF: Our Director, William Withrow, was one of the first enthusiastic supporters of the project, and our development office was successful in obtaining a substantial grant from Northern Telecom Limited, which is being shared among the four host institutions. Alitalia generously offered to transport free-of-charge the works of art, and to carry the dignitaries and museum professionals escorting the work.

AN: Transporting works of art even under ordinary circumstances requires great care. The unusually large dimensions of some of these paintings must have created special problems for Alitalia.

KF: Domenichino's *The Last Communion of St. Jerome* is not only one of the largest (7 x 4.5 m), but also one of the most influential altar paintings of all time. Despite its enormous size Napoleon had it carried off to Paris during his Italian campaign. He must have had problems in transporting it, as did Alitalia. The Italian airline had to use a Comby 747 aircraft – a special jumbo jet – half of which is reserved as cargo space. The crate of the painting filled the entire fuselage of this giant airplane.

AN: Will the AGO have the opportunity to display



Annibale Carracci (Italian, 1560-1609), *The Vision of St. Francis*; oil on copper, 46.8 x 37.2 cm. National Gallery of Canada, Ottawa.

the exhibition somewhat differently than the National Gallery?

KF: We are fortunate that we are able to allocate twice the space for the show as Ottawa. Unlike the National Gallery, who by force of circumstance had to group all the rich, magnificent vestments in one isolated room, I am hopeful, because of our extra space, we'll be able to experience the tapestries, paintings, sculptures, altar furnishings, candelabras, crucifixes, and vestments, in a three-dimensional, multimedia way. The real challenge, of course, is to transform the anonymous, off-white, 1970s interior of the Zacks galleries into a setting sympathetic to the richness and drama of the 17th-century baroque objects.

AN: The AGO is contributing an important marble bust by Bernini of Pope Gregory XV, which has been in the Gallery's care for a number of years, on loan from Toby and Joey Tanenbaum. May Toronto visitors expect to see additional displays relating to the period?

KF: We are planning a complementary display. I am hoping to borrow from local collections objects that illuminate landmarks of the 17th century, as they pertain to papal activity. Rome, at the time, was the mecca of pilgrims, scholars, artists, and royalty – it was the first truly cosmopolitan city in Europe. I'd like to convey some of the overall richness of 17th-century Rome.

AN: Is there still time for collectors to come forward, if they feel they might be able to contribute to this segment of the show?

KF: I would love to hear from them. I am interested in objects from any discipline, including maps, books, prints, etc., published and produced in 17th-century Rome, and connected with the papacy.

The exhibition *Vatican Splendour: Masterpieces of Baroque Art* opens at the Art Gallery of Ontario on October 3 and continues until November 30, 1986.

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Fine Arts, who has selected the 94 drawings and written the fully illustrated catalogue which accompanies the exhibition.

Among the works in the original Bowdoin bequest are the only known surviving design for the stained glass of King's College Chapel, Cambridge, England by Dirk Vellert (c.1480-c.1547), two pen and ink landscape drawings by Philips Koninck (1619-1688), a beautiful red chalk drawing *Landscape with Stream and Ruins* by Jan Baptist Weenix (1621-c.1660), and many fine works by Italian artists such as the biblical and mythological subjects of Taddeo Zuccaro (1529-1566) and Carlo Maratti (1625-1713). The masterpiece of the collection is *Alpine Landscape (View of Wälsburg)* by Pieter Bruegel the Elder (c.1525/30-1569). The exceptional quality of this work has been recognized for many years, but the drawing was not attributed to Bruegel until 1914. Bruegel presumably based the work on his own direct experience on a journey through the Alps, and the landscape can be identified with the upper Rhine Valley in the Gabbünden district of Switzerland, near the small town of Wälsburg. He may have prepared the drawing as a souvenir of his Alpine trip for a friend or collector in the Netherlands.

Building on the strengths of the Bowdoin bequest, a large number of works were added by Henry Johnson

who was the museum's curator from 1881-1887 and 1892-1914, and who later became its first director. Among this group are a bravura sketch by Peter Paul Rubens (1577-1640) of the *Death of Dido* and an early study by Guercino (1591-1666) of a *Battle Scene*. During the first half of the 20th century, another small group of drawings were presented to the college by a New York collector, Miss Sarah Dwight Bliss, and over the years a few more sheets were purchased with the modest acquisition funds available to the museum.

Katharine Watson, Director of Bowdoin College Museum of Art, writes in her foreword to the catalogue, "Of all art forms, there is no greater teaching tool than drawing – both in the study of the finished work and in its execution. In no other medium are the artist's thoughts and style so purely stated; in no other medium is there closer affinity between the idea and its physical expression." *Old Master Drawings at Bowdoin College* includes drawings that were done in a variety of media and were the result of many different artistic motivations. The exhibition thus provides an excellent opportunity for both learning and enjoyment.

Brenda Rix is Assistant Curator of Prints and Drawings at the AGO.

Old Master Drawings at Bowdoin College
Margaret Eaton Gallery, May 17 – June 29

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Tuesday through Sunday Gallery Talks twice daily. For detailed descriptions of pro- grams, consult the Events listing on pages 4 and 5. 14 Hands On! 4 pm 11 Hands On! 4 pm Walker Court Sunday Concert Series 3 pm Artweek continues 18 Sunday Start with Art Harold Town! 11 am Walking Tour Harold Town! 2 pm Hands On! 4 pm Artweek closes 25 Slide Lecture Old Master Drawings from Bowdoin College 4 pm Film Series South Africa Generations of Resistance Allan Boesak Nelson Mandela Hands On! 4 pm	15 Gallery closed Mondays. Shops and Restaurant open. 12 Artweek continues 19 26	16 13 Artweek continues 20 27 Film Series Nadine Gordimer in South Africa 12 noon Mads and Madames 12:30 pm Namibia 2 pm You Have Struck a Rock 8 pm	17 Art & Aperitif 5:30 pm 14 Art in the Morning Baffin Island 9:30 am Art & Aperitif 5:30 pm Artweek: Open house at AGO 5:30-9 pm Artweek continues 21 Art & Aperitif 5:30 pm 28 Art & Aperitif 5:30 pm Film Series Last Grave at Dimbaza 7 pm Come Back Africa 8 pm Gallery Hopping Galleries & Gardens 9 am	18 Exhibitions The Prints of Edouard Manet and North Baffin Drawings continue 15 Members' Preview: Town Retrospective 2-9 pm Artweek continues 22 29 Exhibition Masterpiece Series: Picasso's 'Head of a Woman (Fernande)' opens Film Series Camera d'Afrique 12 noon and 4 pm Woza Albert! A Space 8 pm	19 Exhibition Harold Town: A Retrospective opens Artweek continues 16 30 Film Series Crossroads: South Africa 7 pm Boesman and Lena 8 pm	10 Artweek opens (Grange Park) 1 pm 17 Exhibition Old Master Drawings at Bowdoin College opens Artweek continues 24 31 Film Series Abapachwe/The Dispossessed 1 pm Namibia 2 pm Woza Albert! 3 pm Passing the Message 4 pm Film series ends on Sunday June 1. See Events for program details.

THE COLLECTION IN FOCUS

The Anatomy of a Masterpiece

THE AGO'S MASTERPIECE EXHIBITIONS ARE ORGANIZED on an occasional basis to allow us to focus on a major work in the Permanent Collection. An exhibition, on view in the Walter Trier Gallery from May 29 through August 9, features Picasso's 1909 bronze, *Head of a Woman (Fernande)*, and presents this important cubist sculpture in a historical context, supported by a variety of related photographs and information panels.

BY ALAN G. WILKINSON

Picasso, in an unusually lucid and straightforward observation concerning the sculptural possibilities implicit in his early cubist paintings, told his friend Julio Gonzalez: "It would have sufficed to cut them up - the colours, after all, being no more than indications of differences in perspective, of planes inclined one way or the other - and then assemble them according to the indications given by the colour, in order to be confronted with a 'sculpture'." The implications of this statement are of paramount importance to our understanding of the close relationship and interdependence that exist between Picasso's two-dimensional work and his sculpture. *Head of a Woman (Fernande)*, the first cubist sculpture, modelled when Picasso returned to Paris in the autumn of 1909, is so closely related to his paintings and drawings of his mistress Fernande Olivier (made during the summer months) that this work is more than a comment on them: it is a direct three-dimensional counterpart. Whereas pictorial Cubism was initially the collaborative creation of Picasso and Braque, it was Picasso alone who was responsible for the birth of cubist sculpture. *Head of a Woman (Fernande)* is Picasso's only fully realized cubist sculpture, and existing as it does in isolation, it is all the more remarkable as a supremely confident experimental attempt to translate into three dimensions the most sculptural works of Analytic Cubism, that is, the paintings and drawings of Fernande made during the summer of 1909. As William Rubin has pointed out, *Head of a Woman (Fernande)* "constituted a dead end" for Picasso (he completely abandoned sculpture for the next three years). This, however, does not diminish the importance of the work when seen in the context of the subsequent history of cubist sculpture. Between 1912 and 1914, *Head of a Woman (Fernande)* was to become the prototype and one of the major catalysts



Pablo Picasso (Spanish, 1881-1973), *Head of a Woman (Fernande)*, 1909, bronze, h. 41.9 cm. Art Gallery of Ontario, Toronto, Purchase, 1949.

that gave rise to the varied manifestations of cubist sculpture, most notably in the early work of Archipenko, Boccioni, Duchamp-Villon, Lipchitz, Laurens, and Gabo.

As already stated, *Head of a Woman (Fernande)* can only be understood in the context of Picasso's paintings and drawings of Fernande made during the preceding summer months which mark the culmination of the first phase of Picasso's Analytic Cubism. What preoccupied Picasso in this phase was an analysis of volume, an exploration of the sculptural properties of objects. In order to present as much information as possible about a subject, Picasso combined in a two-

dimensional image various views of an object, one of the most revolutionary and radical aspects of Cubism. In his paintings of early 1909 he abandoned the scientific, single viewpoint perspective, a convention that had governed pictorial representation in Western art since the Renaissance. As Dr. John Golding has pointed out, Picasso was in a sense competing with the role of the sculptor in his attempt to give a more complete picture of the subject as perceived from more than a single, fixed viewpoint.

One of the drawings from the summer of 1909 is entitled *Study for 'Head of Fernande'* (Musée Picasso, 642) which suggests that the sculpture probably evolved from preparatory drawings. In *Head of a Woman (Fernande)* the process was reversed. Picasso was not competing with sculpture, but was creating one, exploring and translating in three dimensions the strong sculptural quality of his paintings and drawings of Fernande.

That Picasso produced only one fully realized cubist sculpture between 1908 and early 1912 underlines the fact that during these years Cubism was fundamentally a pictorial revolution. It is somewhat ironic, as Rubin has observed, that *Head of a Woman (Fernande)* amounted to "... a sculptural illusion of a pictorial device." Despite the assault on the surface of the sculpture, with the projections and recesses, the bronze can be seen as a continuation of the often arbitrary modelling found in Rodin's work, and not as a radical new departure, since the traditional monolithic form of the head remains intact. Years later in the 1960s, Picasso told Penrose: "I thought that the curves you see on the surface should continue into the interior. I had the idea of doing them in wire." Had he opened up the surface by using wires to penetrate into the interior, the sculpture would have marked one of the most revolutionary turning points in the history of sculpture. As it stands *Head of a Woman (Fernande)* is a bold, pioneering experiment in which Picasso successfully realized (and was the first artist to do so) the sculptural possibilities inherent in pictorial Cubism. This sculpture alone announced the birth of cubist sculpture, and as such is historically the progenitor of the widely varied manifestations of 20th-century cubist sculpture, from the early work of Lipchitz and Laurens to the cubi sculptures of David Smith of the mid-1960s.

The exhibition will also be circulated in Ontario by Extension Services.

Alan G. Wilkinson is Curator of Modern Sculpture at the AGO.



Harold Town (Canadian, b. 1924), *Tyranny of the Corner*, 1963; oil and lucite on canvas, 188.0 x 205.7 cm. The Imperial Life Assurance Company of Canada.

Exhibitions

The Prints of Edouard Manet

Margaret Eaton Gallery
through May 11
The first major retrospective of Manet's prints in North America. The 76 works in the exhibition include all the major lithographs in Manet's oeuvre, in addition to a selection of his most important etchings. Organized and circulated by the International Exhibitions Foundation, Washington, DC, this exhibition is drawn primarily from the George A. Lucas Collection of the Maryland Institute, College of Art, which is on indefinite loan to The Baltimore Museum of Art, as well as from the Samuel P. Avery Collection of the New York Public Library and the Rosart Collection of the Detroit Institute of Arts.

North Baffin Drawings:

Collected by Terry Ryan on North Baffin Island
Gallery of Contemporary Art
through June 8
In 1964 Terry Ryan, now General Manager of the West Baffin Eskimo Cooperative in Cape Dorset, travelled throughout northern Baffin Island encouraging people to draw. The approximately 1,850 drawings he collected are now of great historical significance, and have never been exhibited. A selection from this larger collection forms the exhibition.

Recent Acquisitions from the Trier-Fodor Foundation Gift

Walter Trier Gallery
through May 25
A selection of caricatures including works by Villard, Gavarni, and Gilray.

Volunteer Committee's Anniversary Exhibition

Gallery E
through June 15
Installation of some key gifts of the Volunteer Committee, concentrating on Pop Art. Includes works by such artists as Caro, Louis, Warhol, Segal, and Indiana.

Harold Town: A Retrospective

Sam and Alaya Zacks Wing
May 16 - July 6
Three decades of Town's astonishingly prolific and intensely individualistic artistic production. The exhibition is comprised of approximately 230 works - collages, paintings, prints, and works on paper. Organized and circulated by the Art Gallery of Ontario. The exhibition is assisted by McClelland and Stew art, and The Canada Council.

Old Master Drawings at Bowdoin College

Margaret Eaton Gallery
May 17 - June 29
An exhibition of 94 Old Master drawings selected from the collec-

tion of Bowdoin College Library, Brunswick, Maine. Includes drawings by Weenix, Zuccaro, Bruegel the Elder, and Rubens. Organized and circulated by the Bowdoin College Museum of Art.

Masterpiece Series: Picasso's 'Head of a Woman (Fernande)'

Walter Trier Gallery
May 29 - August 9
Supported by related photographs and information panels, Picasso's cubist bronze sculpture, *Head of a Woman (Fernande)*, is placed in its historical context. This small, focussed exhibition is part of an ongoing series of Masterpiece exhibitions, which are organized on an occasional basis and present a work in the AGO's Permanent Collection.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourthteenth through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries

Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during May. Dates are subject to change.

Atma Buddhi Manas: The Later Work of Lauren S. Harris

The Winnipeg Art Gallery
through May 18

Edouard Boubat: A Portfolio of Photographs

CONTACT Exhibition
McMaster University Art Gallery
Hamilton
May 25 - June 28

Canadian Jungle: The Later Work of Arthur Lismer

The Edmonton Art Gallery
through June 8

Jack Bush: Early Work

Thunder Bay National Exhibition Centre
May 2-25

Fashion Covers: 1910-1925

CONTACT Exhibition
London Historical Museums
through May 12

William Notman: The Stamp of a Studio

Art Gallery of Windsor
May 2 - June 1

Portraits in Action: Travelling 'Hands On'

Thunder Bay National Exhibition Centre
May 2-25

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

Glendon Gallery, Toronto
through May 18

Georges Rouault: Miserere

The Art Gallery of Peterborough
through May 18

Recollections: Ten Women of Photography

Rodman Hall Arts Centre, St. Catharines
through May 18

Ron Shuebrook: Recent Reliefs and Drawings

CONTACT Exhibition
The Temiskaming Art Gallery, Haileybury
May 26 - June 16

Toronto Painting '84

The Edmonton Art Gallery
May 2 - June 8

Augustin Anaitiuk

Laurentian University Museum, Sudbury
May 22 - June 15

Speakers Service: Jack Bush: Early Work

Christine Boyanowski
Thunder Bay National Exhibition Centre
May 2

'Artists with their Work' Programs

Tom Benner: Sculpture
Blyth Festival Gallery
May 1-31

Joan Krawczyk: Painting

The Temiskaming Art Gallery, Haileybury
continues to May 3

Jane Buyers: Sculpture

Thunder Bay National Exhibition Centre
May 14 - June 29

Tonie Leschy: Installation

Burlington Cultural Centre
May 16 - June 15

Malcolm Rains: Painting
Gairloch Gallery, Oakville
continues to May 24

Clarissa Inglis: Sculpture
Grimby Public Art Gallery
May 28 - June 22

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during May.

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesdays at 7:30 pm
Fridays at 11:15 am* and 2 pm
Saturdays at 2 pm** and 4 pm
Sundays at 1 pm and 4 pm
Sunday 'Talk of the Week' by Gallery staff at 2 pm

*Artful Conversation, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

**On the last Saturday of each month, this talk will be signed for the hearing impaired.

Spectrum

AGO's video newsmagazine about programs and current affairs at the Gallery is being shown regularly on Rogers and the Ontario Cable network. Spectrum will be aired at the beginning of May on the Metro Cable Association's simulcast as well as Rogers, Ottawa Cable, and Kingston Cablednet. For further information call your local cable network or the AGO.

Watch for program details on your cable network, and tune in for exciting behind-the-scenes reports on your Gallery.

Lectures

Old Master Drawings from Bowdoin College

The Jackman Hall
Sunday, May 25, 4 pm

David Becker, Assistant Curator, Prints and Drawings, Museum of Fine Arts, Boston, will give a slide lecture on the development of the Bowdoin College collection, including specific works in the exhibition of Old Master drawings. Free with admission.

Harold Town: Walking Tour

Sam and Alaya Zacks Wing
Sunday, May 18, 2 pm

Join Toronto artist Harold Town as he conducts a walking tour of the current exhibition of his own works. Free with admission.



Children enjoying a class in the Activity Centre.



Gallery visitors enjoying Hands On.

Activity Centre

Advanced Studies in Visual Art

September 1986 - May 1987

Applications by secondary school students are invited for adjudication for entrance to the 1986-87 program year. Advanced Studies in Visual Art provides a foundation training in specific studio skills and aims at the development of the student's perceptual, critical and historical awareness. As a pre-college program the Advanced Studies curriculum gives special attention to those students preparing for post-secondary studies in fine art. Students must submit slides of 12 examples of original work for the Studio program. All students must also submit a letter of recommendation from their art teacher or school official together with a brief statement (250 words) by the applicant explaining their interest in the course and a description of previous art-related experiences. The Advanced Studies in Visual Art program is assisted by Shell Canada Ltd. and The Eaton Foundation.

Thirty classes are held Saturdays from September 1986 to May 1987: 9 am to 1 pm. Tuition: \$150 for Gallery Members, \$175 for non-Members. Call Activity Centre at 977-0414, ext. 369 for details.

Senior Gallery School

June 25 - August 14, 1986

Studio art courses for adults, taught by professional artists, are available to the novice and the more experienced student. Courses are offered Wednesday and Thursday evenings from 7:10 pm. Course offerings include: Introduction to Drawing, Intermediate Drawing, Experimental Drawing, Life Drawing, Painting with Acrylic, Watercolour, Intermediate and Advanced Painting, Introduction to Printmaking, and Sculpture/Contained Spaces. Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size.

Tuition: \$85 for Gallery Members, \$110 for non-Members for eight three-hour classes, \$10 studio

fee for printmaking course, \$15 studio fee for sculpture course. Cheques may be postdated to June 25, 1986. No refunds after the first week of classes. Faculty and course offerings subject to change and available on sufficient registration only. Call Activity Centre at 977-0414, ext. 369 for details.

Hands On

Hands On

Orientation Room 1, Mezzanine

Level

Sundays, 14 pm

A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, portraiture, line, and sculpture are part of the fun. Free tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352. Supported by George Weston Limited.

The Grange

Once a centre of social and political life in Upper Canada, The Grange is now among the most popular museums in Toronto. This fine heritage building has been restored to a 'Gentleman's House' of the mid-1830s.

Free with admission. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours call ext. 200. A project of the Volunteer Committee.

Sunday Concerts

Sunday Concert Series

The Walker Court

May 11, 3 pm

The Art Gallery of Ontario in cooperation with the Royal Conservatory of Music present a series of after-

noon concerts highlighting performers from the Conservatory.

This month's concert features Saraband: Lawrence Cherney, Oboe, Suzanne Shulman, Flute, Coenraad Bloemendal, Cello, and Douglas Bodle, Harpsichord, in a program of works by J.S. Bach, J.C. Bach, C.P.E. Bach, and J.J. Quantz. The concerts are free with admission to the Gallery. This series is made possible through the generous support of Northern Telecom.

Films

Cry the Beloved Country

May 25 - June 1

The Jackman Hall

The AGO presents a powerful and provocative series of anti-apartheid films and videos sponsored by the Toronto Arts Against Apartheid Festival Foundation. The material is arranged to provide an opportunity to examine the complex issues surrounding apartheid in South Africa from different perspectives. The program was selected by Marc Glassman on behalf of the Toronto Arts Group for Human Rights, and Catherine Jonsson, Head of the Audio-Visual Centre at the AGO. Admission is free. Entrance is through the McCaul Street doors. For further information and program listings call 977-0414, ext. 258.

Sunday, May 25

12 pm
South Africa: The White Lager
(1977, 16mm film, col., 54 mins.)
Dir. Peter Davis

1 pm
Generations of Resistance
(1980, 16mm film, col., 60 mins.)
Dir. Peter Davis

2 pm
Allan Boesak: Choosing for Justice
(1985, 16mm film, col., 28 mins.)
Prod. Nadine Gordimer, Hugh Cassirer

2:30 pm
Nelson Mandela
(1980, 16mm film, col., 20 mins.)

Tuesday, May 27

12 pm
Nadine Gordimer in South Africa: A Terrible Chemistry
(video, col., 30 mins.)

12:30 pm
Maid and Madames
(video, col., 52 mins.)
Dir. Mira Hamermesh

2 pm
Namibia: Africa's Last Colony
(1984, video, col., 55 mins.)
Prod. Paul Hamann and Peter Salmon for BBC's Third Eye

A Space Screening Tuesday Evening

8 pm
You Have Struck a Rock
Introduced by representative artists against apartheid, with a discussion following the film.

Wednesday, May 28

7 pm
Last Grave at Dimbaza
(1973, 16mm film, col., 58 mins.)
Dir. Nana Mahoma

8 pm
Come Back Africa
(1959, 16mm film, b/w, 83 mins.)
Dir. Lionel Rogosin

Thursday, May 29

12 pm
Camera d'Afrique: Twenty Years of African Cinema
(1983, 16mm film, col. & b/w, 96 mins.)
Dir. Ferid Boughedir

4 pm
Camera d'Afrique: Twenty Years of African Cinema (repeat)

A Space Screening Thursday Evening

8 pm
Woza Albert!
(16mm film)
Introduced by a representative artist against apartheid with a discussion following the film.

Friday, May 30

7 pm
Crossroads/South Africa
(1980, 16mm film, col., 48 mins.)
Dir. Jonathan Wacks

8 pm
Boesman and Lena
(16mm film, col., 102 mins.)
Dir. Ross Devensh

Saturday, May 31

1 pm
Abaphucwe/The Dispossessed
(1980, 16mm film, col., 40 mins.)
Prod. Gavin Young

2 pm
Namibia: Africa's Last Colony
(repeat)

3 pm
Woza Albert! (see also Thursday evening, A Space)
(1982, 16mm film, col., 50 mins.)
Prod. David Thompson

4 pm
Passing the Message
(1982, 16mm film, col., 47 mins.)

Sunday, June 1

1 pm
Search for Sandra Lang
(1978, 16mm film, col., 60 mins.)

2 pm
You Have Struck a Rock
(1981, 16mm film, col., 28 mins.)

3 pm
Black Girl (La Noire de...)
(1965, 16mm film, b/w, 60 mins.)
Dir. Sembene Ousmane

4 pm

Borom Sarret
(1964, 16mm film, b/w, 20 mins.)
Dir. Sembene Ousmane

4:30 pm
South Africa Belongs to Us
(1980, 16mm film, col., 35 mins.)

Travel AGO

Contemporary Art in Europe

June 13-July 1, 1986

This fast moving trip will travel to Germany, Switzerland, and Italy to visit museums, private collections, artists' studios, and international dealers. Highlights include the International Art Fair in Basel and the gala opening days of the 42nd Venice Biennale. This tour is designed for those with a keen interest in contemporary art. AGO Chief Curator Rold Nasgaard has been instrumental in the planning of the trip and will accompany the tour.

Belgium, Northern France: Rendezvous of the Arts

September 17-28, 1986

See Brussels this autumn - the antique markets, baroque guild houses and art nouveau architecture! We will visit the House of Rubens in Antwerp, the great van Eyck altarpieces in Ghent, and the Flemish masterpieces of Bruges. A picturesque drive through the Ardennes will bring us to the beautiful French town of Nancy and on to the Gothic Cathedral in Reims. Join us and savour all this, plus the food and beer of Belgium and real champagne in champagne country.

Japan
October 17-November 6, 1986
This tour is sold out.

Looking Ahead...

Kingdom of Two Sicilies: Spring 1987
Oxford Study: Spring 1987
Poland: Fall 1987

Special Evening Walker Court

Monday, June 2, 5:30-7:30 pm
Join Travel AGO organizers for an informal presentation for former and future travellers. Renew past friendships or acquaint yourselves with the tantalizing possibilities of our new 1986-87 tours. RSVP the Volunteer Office. A project of the Volunteer Committee.

Members' Activities

Art & Apéritif
No tickets or reservations needed. Every Wednesday at 5:30 pm at the

Behind the scenes

Picasso Fund for the Edward P. Taylor Reference Library

A special purchase fund with a goal of \$1,800 has been established to assist the Gallery's Reference Library in acquiring a major scholarly publication, *Picasso Peintre-Graveur*, by Bernhard Geiser and Brigitte Baer. This important three-volume work is a catalogue raisonné of all Picasso's etchings, drypoints, lithographs, monotypes, aquatints, and wood-engravings from the period 1899 to 1945; each work is illustrated and fully documented. It will complement the 33 volume catalogue raisonné of paintings by Picasso given by Charles Tabachnick in 1982.

The Reference Library, always dependent on the generosity of its donors, needs your help to purchase this important set. Contributions of any amount are welcome. Donations are tax deductible and official receipts will be issued. Please make cheques payable to Art Gallery of Ontario - Picasso and forward to: Development Office, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario M5T 1G4.

The Library will issue periodic progress reports on this project in AGO News.

Invitation to Members

On Thursday, May 15, Members and their guests are invited to preview *Harold Town: A Retrospective* from 2 until 9 pm. The exhibition opens to the public the following day and will be on view until July 6.

Membership Desk in the lobby, join a tour of one of the current temporary exhibitions or the Permanent Collection, and a get-together afterward in the Members' Lounge. Guests welcome. For topic, call the Information Desk on the day of the tour or pick up the monthly listing.

For the following programs tickets must be purchased in advance. There are no refunds after three days prior to the scheduled event. To order tickets please follow instructions of page 6. A Member may buy up to four tickets. The following are projects of the Volunteer Committee.

Sunday Start With Art

Coffee, juice, and breakfast cakes are served in the Members' Lounge at 11 am one Sunday each month, followed by a tour at noon. Tickets are \$5 and should be purchased in advance.

Harold Town: A Retrospective

Sunday, May 18, 11 am
Tour this exhibition of renowned Toronto artist Harold Town. A large show featuring paintings, collages, prints, and works on paper.

Outdoor Sculpture

Sunday, June 22, 11 am
Join us for a tour of our outdoor sculpture. Enjoy the works of art, the fresh air, and the relaxing atmosphere of a Sunday morning. Bring your camera.

Art in the Morning

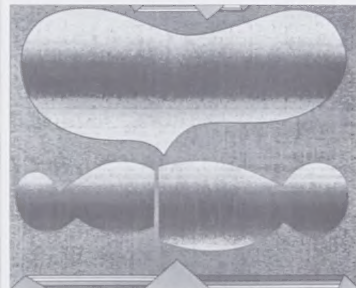
Coffee in the Members' Lounge at 9:30 am, followed by a tour at 10 am. Tickets are \$3.50.



Volunteer models jewellery from The Jewellery Shop in the AGO's Restaurant. Next fashion show will be on Wednesday, May 14, at 12:30 pm in The Restaurant.

Harold Town: A Retrospective will be opened by The Honourable David Peterson, Premier of Ontario, at 6:30 pm in the Walker Court and Harold Town will be present.

Special events during the day include gallery talks; screenings of *Pyramid of Roses*, a film about Town's *Value Variations*; complimentary tea and music in the Walker Court from 3 to 5 pm, and a book signing at 4 pm with Harold Town and Dr. David Burnett, guest curator of the exhibition and author of the book *Town*. Regular bar service and music will be featured in the Walker Court from 5 pm. The Members' Lounge will be open throughout the afternoon and evening. The Restaurant will be open from 5 pm for dinner and reservations are recommended.



Harold Town (Canadian, b. 1924), *In Memory of Emilio del Junco*, 1974-75; oil and lucite on canvas, 188.0 x 228.6 cm. Collection of the artist.

Baffin Island

Wednesday, May 14, 9:30 am

Join us for a tour of the Ryan Collection, one of the most extensive, never before exhibited collections of Inuit drawings from North Baffin Island.

Outdoor Sculpture

Wednesday, June 11, 9:30 am

The AGO has installed important sculptures from its Permanent Collection "out of doors." Join us for coffee on the Restaurant's Garden Terrace prior to the tour of these key works.

Special Evening for Members

Harold Town: A Retrospective

Wednesday, June 4, 6:15 pm

A special evening with Gary Michael Dault, well-known art critic and contributing editor of *Canadian Art* magazine, who will tour the Harold Town exhibition. Dinner follows in The Restaurant. Tickets \$22.50.

If a special diet is required, please inform the Volunteer Office when ordering tickets.

Gallery Hopping

Galleries & Gardens

Wednesday, May 28, 9 am

This day trip will begin with a visit to the Art Gallery of Hamilton and the Whitehern Historical Home, followed by an enjoyable lunch in a restored Victorian village. The afternoon's itinerary will begin with a stop at the Burlington Cultural Cen-

The Impulse Shop

The Iskowitz Umbrella is available for sale now! Designed by well-known Canadian artist Gershon Iskowitz, this colourful umbrella is available in an edition of 200. Special price for Artweek. A project of the Volunteer Committee.

The Jewellery Shop

Staffed and run by volunteers, the shop is well known for its wonderful selection of unique and hand-crafted jewellery. In the past year the volunteers have also run a series of jewellery fashion shows in the AGO's Restaurant. These shows have been well received by patrons of the Restaurant. A project of the Volunteer Committee.

The Reproduction Shop

Buy that special gift for mother at The Reproduction Shop. A fine selection of classic and contemporary art reproductions are available with a fast and affordable framing service. 10% Members discount. A project of the Volunteer Committee.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

Membership Desk

Information and service for Members and visitors in the lobby. All inquiries about Gallery membership welcomed, new and renewal memberships served, and gift memberships always available.

The AGO Book Shop

In anticipation of summer vacation, stock up with international art collections' handbooks and cultural guides - and for recording your trip buy the MET and Abrams Travel Diaries.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Contact us for brochures and ordering information by calling our Loans Consultant at 977-0414, ext. 261.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Donor Cards

A Project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of \$5 or more. Please include the following information with your donation.

- The donor, your name and address;
- The occasion to be honoured;
- The name and address of the recipient;
- Donation cheque payable to the Art Gallery of Ontario.

Forward mail to: Volunteer Office, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario M5T 1G4.

The Art Gallery of Ontario is now closed to the public on Thursday evenings. Regular Thursday evening programs have been shifted to Wednesday evenings, when admission will continue to be FREE from 5:30-9:00 pm. The Gallery will be open Mondays June 16 through September 15.

Anti-apartheid Films: Cry the Beloved Country

A powerful and provocative series of films and videos, sponsored by the Toronto Arts Against Apartheid Festival Foundation, looks at apartheid in South Africa and at those who struggle against it. The material is arranged to provide an opportunity to examine the issues from different perspectives.

The series begins with two films by Peter Davis examining the struggle from the perspective of both sides; *South Africa: The White Laager* presents the 300-year history of the Afrikaners examining their laager or siege mentality. *Generations of Resistance* uses rare footage to trace the history of the anti-apartheid movement. Not simply a chronicle, the film presents a rich historical framework for understanding apartheid and the meaning and direction of events in South Africa today. The documentaries of the lives of Allan Boesak and Nelson Mandela demonstrate the conflicts, ironies, and cruelties that make South Africa such an extraordinary test of humanity. *Woza Albert*, based on the play of the same name, shares the unique experience of being black in South Africa in an alternately entertaining, satiric, and deeply moving series of sketches. Many of the films deal with the issue from a specific perspective: *You Have Struck a Rock*, *South Africa Belongs to Us*, *Black Girl*, *Search*



Scene from *Passing the Message*. Courtesy Dec Films.

for Sandra Lang, and *Maids and Madames* all present the struggle from a woman's point of view. *Passing the Message* documents the history of trade unions in South Africa which have organized workers against the state's restrictive control of their lives and work.

Two narrative features have been selected in addition to the documentaries. *Boesman and Lena* an Athol Fugard play about a couple living in a squatters' settlement is paired with *Crossroads/South Africa*, a documentary about squatters in Capetown. *Come Back Africa* is a dramatic narrative, filmed in secret and based on a composite of real people and events in Johannesburg and Zulu villages.

Many prominent celebrities such as Harry Belafonte, Salome Bey, Bruce Cockburn, and Stephen Lewis are involved in the organization of this festival, which takes place from May 25 to June 1. The participation of Bishop Desmond Tutu, who will lead an inter-denominational church service on Sunday, June 1, is a highlight of the week. He may also be present on Saturday, May 31 to introduce the film program at the Art Gallery of Ontario. The week-long festival includes theatre, music, art, and poetry in addition to film and video. Several of the screenings will be introduced by local artists or preceded by a brief performance/reading. Two additional evenings of film will be held at A Space (see schedule).

The films and videos were selected by Marc Glassman on behalf of the Toronto Arts Group for Human Rights and Catherine Jonasson, Head of the Audio-Visual Centre, Art Gallery of Ontario. Special thanks to James Quandt. Screenings take place in The Jackman Hall at the hours listed in the Events section of AGO News. Admission is free and entrance is through the McCaul Street doors.



Nelson Mandela. Courtesy Dec Films.

Member Privileges

Tickets have been reserved for AGO Members to view *Vatican Splendour: Masterpieces of Baroque Art* from October 3 through November 30, 1986. Advance order forms, which include complimentary admission for each Member are being mailed to Members.

Individual Members receive one free admission and advance booking privileges to purchase a maximum of three additional tickets. Dual Members are entitled to two free admissions and advance booking of a maximum of six additional tickets. Members can obtain their tickets during May and June by completing the advance mail order form and sending it with payment in the return envelope provided.

The advance offer to Members is limited and expires on June 30, 1986. Tickets are released for public sale on July 1 and will be available to Members and the public at the AGO box office, from all BASS outlets, and by telephone (416-872-BASS).

Members may claim their complimentary ticket(s) at any time from May 1 through the exhibition period, subject to applicable service charges and ticket availability, by surrendering the complimentary admission portion of their advance order forms.

Through these special privileges, the AGO is pleased to provide complimentary admission and optimum viewing conditions for Members, and the best selection of viewing times for their convenience. Due to the limited number of visitors who can be in the exhibition at one time there will not be a Members' preview of *Vatican Splendour*.

The Gallery hopes that all Members will take full advantage of their advance booking and complimentary admission privileges to enjoy *Vatican Splendour*, the visual arts highlight in Canada this year.



Peter Paul Rubens (Flemish, 1577-1640), *The Entombment*; oil on panel, 88.3 x 66.5 cm. National Gallery of Canada, Ottawa.

General Information

Admission	
Adults	\$3.50
Seniors with cards	\$1.50
Fridays FREE for Seniors	
Students, full time with cards	\$1.50
Family (2 adults with children under 19)	\$7
Members	FREE
Children under 12 (accompanied)	FREE
Wednesdays, 5:30-9 pm	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership	
Young Member (age 25 and under)	\$15
Non-Resident	
100 km beyond Toronto	\$25
Individual	\$35
Family/Dual	\$50
Supporting (tax deductible donation)	\$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office: 977-0414, ext. 292.

Gallery Hours
Tuesday Thursday Friday Saturday and Sunday: 11 am - 5:30 pm; Wednesday: 11 am - 9 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm. Closed Monday.

New Gallery Hours
The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm. Beginning June 16 the Gallery will be open Mondays until September 15 inclusive.

Gallery Shops
The Book Shop, The Reproduction Shop, The Impulse Shop, and the Jewellery Shop are open daily 10:30 am - 5:30 pm. Wednesday 10:30 am - 9 pm.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11 am - 4 pm; Wednesday 11 am - 9 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11 am - 5 pm; Wednesday 8:30 pm. Beginning May 21 the Centre closes at 5 pm (until September 17).

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday 5:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11 am - 5 pm. Closed Monday.

Members' Lounge
Open to Members and their guests from noon - 5:30 pm; Wednesday from noon - 9 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by Mailing new address with a previous mailing label OR Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please Address the department specified in Events' listing. Specify date, name of event, and number of tickets. Indicate your name, address (with postal code) and phone numbers. Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario. Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list for third party use.

Telephone (416) 977-0414

AGO NEWS

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Manager, Membership Services
Anne Groves

Editor
Clara Hargrave

Copy Editor
Catherine Van Baeren

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Jackie Young/ink

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Steve Boyle

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Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
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